

Katharine Hepburn to Star in "Mary of Scotland" for RKO

Canadian Moving Picture DIGEST

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THE LATE WILL ROGERS



THE bulletin boards utilized by the London dailies announced "Will Rogers Crashes To Death".

Surely it could not be

Will Rogers of Hol-

lywood and world fame, Will Rogers who could afford to be just Will Rogers; and who never tried to assume any virtue which he did not possess, nor to be anything more than Will Rogers.

He was a personality which King and Commoner could enjoy. He was just as likely to talk the same kind of philosophy to a King as he talked to a newsboy; and King and newsboy would see his viewpoint.

His fall from the skies, where he was a star among stars in the picture firmament, was a tragic shock, not only to those who knew his friendship, but to those who knew him behind the footlights, the millions who knew him upon the screen; and those who looked for his message to take with their morning cup of tea, or coffee.

Accustomed as the public is to shocks, today, the shock of that fall, which made Will Rogers a memory, was a cruel one, through which a public at large experienced a sensation of pain.

The studios at Hollywood closed down as a tribute to his memory the day Will Rogers became part of Mother Earth; and throughout California silence was maintained for a Soldier Known, whose pen and wit were mightier than the sword in a crusade for international friendship and good-will.

IN RESTRAINT OF TRADE?

THE result of the Commission which investigated the business operations of the Canadian Performing Right Society; and which report is alleged to have inspired the office of the Attorney-General to state that this company has been operating in Restraint of Trade is no surprise to The Digest which happens to have a few of the foolish letters which the Society

sent to Exhibitors threatening legal proceedings, etc., if the Exhibitor did not take out a license.

The society has only itself to blame for expense and trouble, for it commenced its operations in Canada by placing the wrong foot forward. It adopted an attitude of no compromise and a petulance and irritation toward discussion, or arbitration.

It gave no money, nor employment to Canada, nor did it in the slightest degree help Canadian Authors and Composers, since it refused to make such, members of its organization.

It is quite possible that it had some legal rights or it would not have operated; and it must have been rather cock-sure of its invincibility or it would have been satisfied to "crawl" its way into strength.

The fact that Mr. N. L. Nathanson spent approximately Thirty Thousand Dollars some years ago, when he was managing-director of Famous Players Canadian, to combat its collection-methods, should have inspired it to be satisfied to arrive at a fee for license which was not formidable, or likely to become so.

The Digest appreciates the rights of authors to collect for their compositions. The Digest also appreciates that authors, composers, inventors have been the playthings of those who have, through the centuries, exploited such creative ability. The profiteers have driven around in a Rolls Royce, while the creator has starved in a garret. This collection of royalty from exhibitors for a strain, or chorus of a song in a motion picture which the exhibitor has already bought for public exhibition from the producer-distributor, the latter who has already paid a royalty for recording, looked like a hold-up game, another form of racket. We were always opposed to it.



RAY



RAY LEWIS

PRESENTS

"S O long Will Rogers, I'll be seeing you", I called out to Will Rogers, April of this year, while visiting the Fox Studios; and Will Rogers, driving around the Fox lot in his little flivver waved his hand and said "S'long".

It was the last time that I saw Will Rogers following a friendly little chat in the Cafe de Paree, during the luncheon hour. My guide invited me to lunch so that I could see the Fox Screen celebrities away from work. Will Rogers, between bites of food, was doing his stuff, being just natural and naturally funny. Making his table the envy of all because of the hearty laughter which followed his stories and remarks.

I asked Will Rogers why he had not come to Tucson, Arizona, during Rodeo week, he was expected. "General Pershing was there", said I, "The Governor of Arizona, and it was announced that Will Rogers would be there". Rogers grinned and looked sheepish, my guide also grinned, as Rogers said, "Fox wanted me". Later on my guide explained that Will Rogers was very keen on flying, he was in a plane anytime that he was not busy on the lot. If he knew that he was not to be called, he was away in a plane. One day Fox Studios received a message that he was in Washington, another time New York, this was during the making of one of his pictures; he had hopped into a plane between days of "shooting" and was off. There was a fear that something might happen to him; and so whether Will Rogers worked the next day or not, the call-board asked him to report at the studio ready for work.

YOU will be interested to know if there is any change in England since I was last here making a survey of motion pictures. Many changes, but not sufficient to make London, or England look or act like any other place but London and England.

Finance has made a big motion picture industry. They talk in millions, pounds, just as we on the American continent talk of millions of dollars.

There is no city in the world with such policemen, actually they have an Oxford accent; and incidentally after making some inquiries I was told that there were about eighteen Oxford graduates on the police force.

I AM driving around in an American-made car, the wheel is on the left and you keep to the left in driving. Occasionally I get in the wrong lane of traffic, and hold up a stream of cars, trucks, bicycles, trams, busses, etc.; but does the traffic officer shout out, "Where do ya think ya are, and what do ya think your doin'? Do those behind honk their horns

until Dante's Inferno is a Paradise by comparison? Nothing like that happens, the policeman waits patiently for me to make the right turn, keeping left; and the onlookers smile good-humouredly, even if their expression is one that indicates that they think I am a little green. Incidentally, Canadian and American is all the same here.

Then there is the fun of a Trade Show, its an old English Film Custom, the Law demands it. The other evening it was B.I.P.'s Trade Show for Richard Tauber in "Heart's Desire", and at which Tauber made a personal appearance and sang like a lark.

You remember I was so keen on "Thine is My Heart", but BIP have studied their Tauber more carefully this time, not depending entirely upon his voice. Therefor, he has been induced to lose two stone, which means about twenty-eight pounds, this makes him look more slender. They have given him a fine story and cast, with not an over-abundance of love-interest, or love-making; and they have given him many fine songs. The picture moves along musically, briskly, entertainingly. There are no weak spots to detract from the smoothness of the production.

For those who loved "Thine is my Heart" this picture should be a rare treat since it is ever so much better; and for those who felt as I did about Tauber, they will be converted as I am and say with me that BIP has a real picture in "Heart's Desire".

No wonder John Maxwell was happy of countenance and Arthur Dent was beaming.

FROM over seas comes the news of Metro-Goldwyn-Mayer's great success, "China Seas". good news travels fast. I said, "Hello," over the telephone to the one and only Sam Eckman, M-G-M-London representative, and when I write to you again I will tell you the result of an arranged little talk which takes place this week. Meanwhile Mr. Rubin returns to New York and Mr. Felix Feist, another M-G-M Big Fellow, arrives. London waits to see "The Tale of Two Cities", and also notes that among Leo's brightest stars is Freddie Bartholomew. They certainly know how to make stars in America, and it doesn't take long when there's star-dust there.

But to return to "China Seas", it looks as if M-G-M have another box-office natural, and no wonder, take a look at this combination, Clark Gable, Jean Harlow, Wallace Beery, money-names, and as it has always been, "Money Talks".

I know you will be interested to know what
(Continued on page 6)

Otto Kruger Leaving for England to Make Picture for B.I.P.

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. . . An exciting source of pleasure for your patrons!

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**SMASH PREVIEW
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RELEASED BY

RKO-RADIO

Ray Presents

(Continued from page 4)

I am doing here. Just making a survey. Saying "Hello", to those who I know and getting acquainted with those who are worth knowing.

HAD an interesting visit with Mr. Mark Ostrer, managing-director of Gaumont-British. He has about a million things to do, just put through a £700,000 deal (Three million, five hundred thousand dollars), which brings the Trocadero at the Elephant & Castle (4,000 seats), the Troxy, Commercial Road (3,500 seats) and the Trocette, in Tower Bridge Road, under the entire control of the Gaumont-British Picture Corp.; which has close to 400 theatres throughout England. The theatres just acquired have been recently built and were controlled by H. and G. Cinemas Ltd., of which Mr. Phil and Sydney Hyams and Major Arthur Gale were the directors.

A new company, Gaumont-British Super-Cinemas, Ltd.; has been formed with a capitalization of £400,000 to operate these three theatres. Other theatres are to be added. The newspapers report that the Hyman Bros. were sons of an East-End baker. Reading this story many of our picture magnates might justifiably add, "Aren't we all?". The butcher, the baker, the candlestick maker! What an Aladdin's Lamp Motion Pictures has been to many of these. I was saying, Mr. Ostrer has a million things to do, but we talked for an hour.

Had a nice visit with Sam Harris of The Cinema, Fredman of the Daily Film Renter. Said "Hello" to my old love, the Kinematograph. Had a real visit with Phil Reisman, Vice-President of Radio, who had much to say of Technicolour, and the future of colour in films.

The boys in Canada will remember Phil Reisman back in the Paramount days. Looks just as good as ever, a little more weight, a little gray at the temples, but the same fire, the same "go and get it" spirit, the same chummy friendliness.

Saw Alexander Korda; heard all about the seven big pictures he is to make, and which will be distributed through United Artists all over the world, but through Regal Films in Canada. The line-up looks like more quality films like "Henry VIII" and "Scarlet Pimpernel", you can't go wrong with this quality.

HAD an interesting visit with J. C. Graham of Paramount, one of the stalwarts here, and Hitchcock who made such a smashing hit with his direction of "39 Steps". Had an enlightening visit with S. F. Ditcham of Universal, who also knows what it's all about, having had a long record in Motion Pictures. Of course there was great excitement about "Diamond Jim Brady" which was trade-shown, and which has registered another Universal hit.

Renewed old acquaintanceship with Mr. Leishman, who represents RKO in its international market. Mr. Leishman was in Canada about eight years ago, as a representative of Universal. Remember?

Also met RKO's delightful Mr. Hanbury, and Frank Meynell with whom I lunched and talked United Artists pictures; the fine line-up of Goldwyn, David Selznick productions, Disney, Chaplin, Pickford, Fairbank, Reliance, etc., etc., looks stronger than ever. Now I must stop to catch a boat, not I, but Ray Presents; boats to

Lulu in Hollywood

WELL, Uncle Carl is telling the world the Universal Studios are NOT FOR SALE — this after five offers, tempting if money is the only goal — but with him it is not. He admits he is sentimental about it, and we love him for the admission.

And since pictures are not yet in the pickle state, we hope the other 52 varieties of offers will fold their tents like the Arabs and silently steal away.

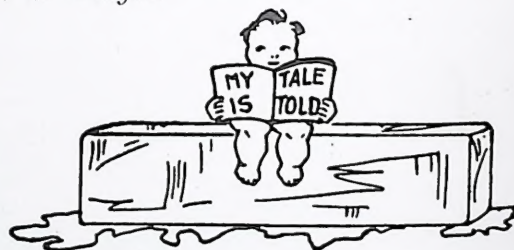
In the preview of "She Gets Her Man", a Universal picture with Zasu Pitts (as Esmerelda), Hugh O'Connell (as Windy), Helen Twelvetrees, Lucien Littlefield and a splendid cast — someone in the press section behind me remarked on what he, I presume thought was another one of them thar "Boners". That picture is pure unadulterated entertainment, high lighting Zasu as being a veritable G Woman (unconscious of it however) exploited by Windy to form Esmerelda Clubs all over the country — and all because she happened to fall on the alarm button in a bank that the gang were trying to hold up. The clubs are formed, she has to make a speech to the MOTHERS OF AMERICA, and gets away with it. Since she is in the reform business, much to her dislike — and is confronted with the amalgamated gangs themselves — she gives the same talk. Calling the boys MOTHERS, has them weeping all over the place — throwing their guns on the table, walking into the hurry-up wagon — glad to go on the last ride. Yes it sounds ridiculous. Well it is — and that is just what you want from that picture, just one laugh from start to finish. Mebbe Goofy carried his gun on the wrong hip — or Windy had a red handkerchief instead of blue, but who cares?

Ray, dear, may I presume to answer the one question of Miss Saunders, "What is this gift of interpretive genius these Europeans have? We are of the same blood, but we cannot follow these far-away cousins of ours, either to the heights or to the depths."

It's the Latin blood, that is richer, fuller and more interpretive — and most of us have it within us, but we Americans have been trying to stifle the finest thing in our make up — this self same blood. How many of us can count back from one to ten generations of so-called Americans? Mighty few. Most of us have a mingling of the races and countries in our systems — and yet we have been so busy evolving into something "different" that the richest part of our heritage has fallen by the wayside. Let us hope our little Bergner, whom I have loved for a number of years will not indulge in this indoor pastime of ours — but just be herself. It will require the prayers of the world to keep all the nations from making mince-meat of all the wonderful material we have, yes, in America as well as in Europe — for all the finer and better things in life.

(The "Latin From Manhattan" may have what it takes.)

Canada to-morrow morning and this mail must be in to-night.



Lionel Barrymore Celebrates Twenty-fifth Anniversary in Motion Pictures



Show Business



"The 39 Steps" to Have New York Premiere

Arthur A. Lee, Vice-President of G-B, announced recently that "The 39 Steps", the spy thriller co-starring Robert Donat and Madeleine Carroll, is scheduled for its New York premiere at the Roxy Theatre, following the run of "Diamond Jim Brady", Donat was last seen here in the title role of "The Count of Monte Cristo", while Miss Carroll's most recent screen appearance was in the G-B presentation, "Loves of a Dictator".

Directed by Alfred Hitchcock, who scored a triumph with "The Man Who Knew Too Much", "The 39 Steps" is based on the novel of the same name by Col. John Buchan, new Governor-General of Canada. It is a fast-moving melodrama centering about the activities of a spy ring and keeping the suspense at fever pitch. The supporting cast includes Peggy Ashcroft, Godfrey Tearle, Lucie Mannheim, and John Laurie.

Jane Loring to Edit "Sylvia Scarlett"

Jane Loring, under contract to RKO Radio as an associate director, has been assigned to edit "Sylvia Scarlett", Katharine Hepburn's starring film now in work under George Cukor's direction. Miss Loring's most recent editing job was on the same star's "Alice Adams".

Edna Ferber Guest of Constance Collier

Edna Ferber was the honored guest of Constance Collier, Metro-Goldwyn-Mayer player, recently at a luncheon in the studio commissary.

The famous novelist was greeted by Louella Parsons, Aliver Messel, Princess Natalie Paley, Mrs. Ida Koverman, Mr. Samuel Marx, Mrs. Dolores Costello Barrymore and Harpo Marx.

Harpo enlivened the luncheon and entertained the guest of honor with the latest humor from the new Marx Brothers picture, "A Night at the Opera".

Special sequences for the forthcoming Samuel Goldwyn production, "Navy Born", have been completed at the San Diego Naval Base, and studio work is scheduled to begin shortly. Miriam Hopkins and Joel McCrea are in the leading roles of this Mildred Cram screen play.

Dancing Teachers Hail Fred Astaire at Chicago

Two hundred of the country's leading ballroom dancing teachers, called in special session of their convention of The Dancing Teachers of America Business Association by Tom Parson, president, hailed Fred Astaire as the leading exponent of their art today and expressed their gratitude to him for aiding their profession by his matchless work in pictures.

The session also called "The Piccolino", the dance which he does with Ginger Rogers in their current RKO Radio musical romance, "Top Hat", the finest creation he has yet made for the screen. A ballroom version of the "Piccolino" has been demonstrated before the convention by Parson.

"Small Town Girl", based on the novel by Ben Ames Williams, will be brought to the screen by Metro-Goldwyn-Mayer, with Maureen O'Sullivan in the title role and Robert Montgomery in the starring male lead.

H. G. Wells' "100 Years to Come" is scheduled as Alexander Korda's first release in America. The producer expects the film to be completed within three weeks, after which it is to be distributed through the offices of United Artists.

"Barbary Coast", with Miriam Hopkins, Edward G. Robinson and Joel McCrea, will be completed by Director Howard Hawks this week.

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MIRIAM LEWIS
BOX 7 — DIGEST

Toronto Theatres

LOEWS—Manager Jules Bernstein — "Pursuit", with Chester Morris and Sally Eilers; also "Mad Love", with Peter Lorre and Frances Drake, both Metro-Goldwyn-Mayer features.

IMPERIAL—Manager Jack Arthur — "Steamboat Round the Bend", the Fox release, starring Will Rogers.

TIVOLI—Manager D. Krendal — Two Paramount attractions, "The Man On The Flying Trapeze", starring W. C. Fields; and as an added feature, Elissa Landi in "Without Regret".

UPTOWN—Manager Tom Daley — "Top Hat", with Fred Astaire and Ginger Rogers, released by RKO.

SHEA'S—Manager Jerry Shea — "Smart Girl", starring Ida Lupino, Kent Taylor and Gail Patrick, a Paramount picture.

RKO's "Top Hat" Makes Big Hit at Uptown, Toronto

**Says Pete Egan,
Manager of the
Palace Theatre, Calgary**

This picture, "Sanders of the River," created a record for the Palace theatre, with total admissions of 15,138, and also a record as far as money is concerned.

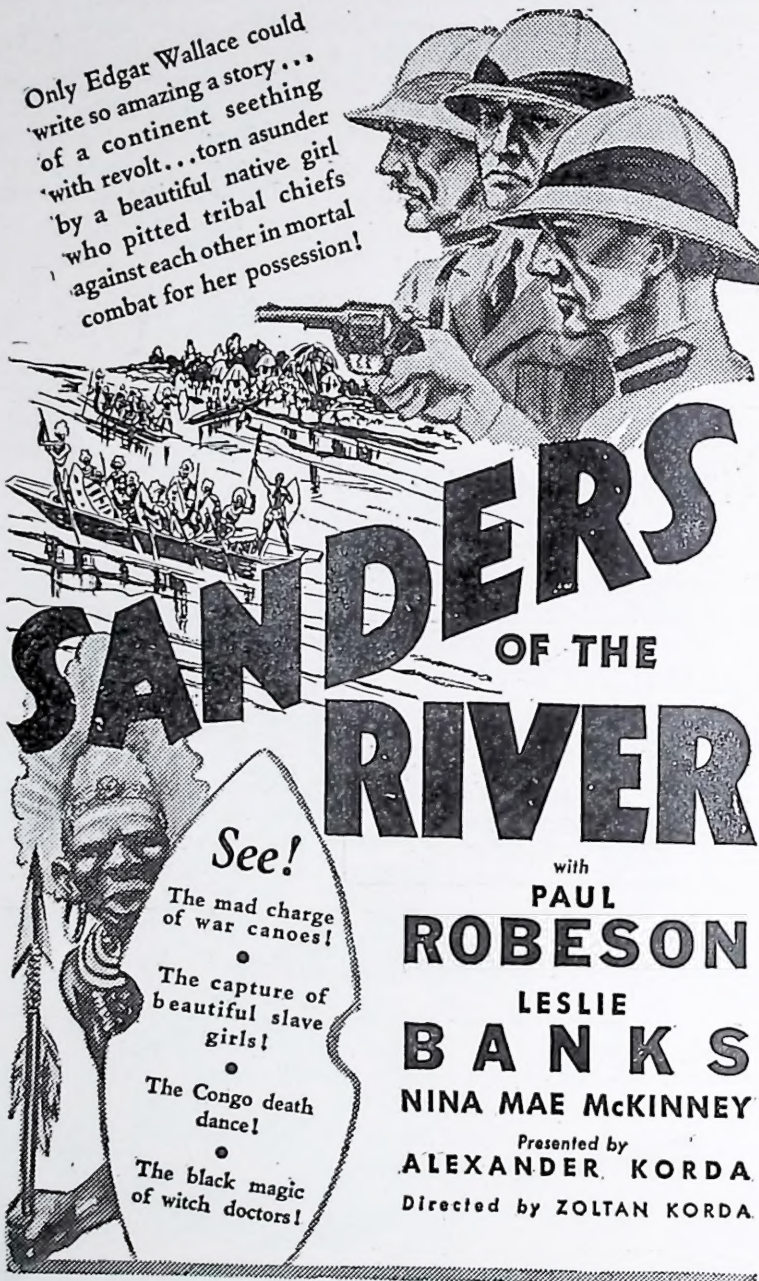
(Signed) PETE EGAN,
Manager, Capitol Theatre.

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Drawing Power!**

**Calgary Herald Tells Its
Entertainment Worth!**

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of a continent seething
with revolt... torn asunder
by a beautiful native girl
who pitted tribal chiefs
against each other in mortal
combat for her possession!



with
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ROBESON**
**LESLIE
BANKS**
NINA MAE MCKINNEY
Presented by
ALEXANDER KORDA
Directed by **ZOLTAN KORDA**

**Editorial in the
Calgary Herald**

AN OUTSTANDING PICTURE

It was refreshing to view "Sanders of the River", which has been appearing at the Palace theatre this week. Outstanding among the many fine films of British production which have been brought to this city recently, it portrays a chapter of Empire history so vivid, so real in character and atmosphere, as to bear the stamp of authenticity. That such a film was produced with the sanction and whole-hearted assistance of government officials in West Africa removes it from the realm of exaggeration. The scenes depicting African conditions ring true throughout.

But apart from its spectacular nature, its weird jungle ceremonies, the superb singing of the negro actor, Paul Robeson, and the mystic spell of the throb of the taling drums, the picture tells another story. For it centers around a character study of traits which appeal to every Anglo-Saxon. It tells the story of Sanders, resident commissioner of a vast territory peopled with a multitude of warring tribes, who by his quiet strength, his absolute impartiality and understanding of the native mind, brings law into the jungle.

* * * *

Such a picture, unsurpassed by anything which Hollywood has produced both in technique and direction, should, by the support accorded its showing, still further encourage local theatre managers to continue and increase the showing of films of British sentiment and production.

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